



# PUPPETRY JOURNAL



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## New Journal Policy

**Important:** It has been the policy of the **Journal** to send one courtesy copy of the **Journal** after your membership in the P of A has expired, giving you that extra time to get your renewal in. In the future, advance notices will be mailed promptly from the **Executive Office**, and the **Journal** will be discontinued immediately upon expiration of your membership. This is strictly an economy and

efficiency measure. Any organization carries a yearly turnover of membership which never renews. These, and not the regular members, are consuming the extra copy. Almost all old members who accidentally permit their membership to lapse ask to be pre-dated so they can keep **Journal** files intact. We shall be glad to do this as long as we have copies available.

# Punch

Peg Blickle

Punch has given us more drama more pleasure and laughter, more foreign funny dialogue, whim and conceit than any other actor. He has given us handy expressions, "as pleased as Punch" and "as proud as Punch." Seventy years ago his effigy stood outside tobacconies like the wooden Indians. He has furnished adventure for innumerable children's stories. He has been made into children's toys. His form has adorned mugs, nutcrackers, jugs and pitchers. He gave a famous English periodical his name. He furnished illustrations for much advertising of the 18th century. He can still be found on Christmas cards and valentine greetings. In 1700 and 1800 he was an integral part of American and English life. People on both sides of the continent looked forward to seeing a Punch and Judy show. One of Mrs. Trollope's many complaints against American life in **Domestic Manners of Americans** was that the Americans had "no fetes, no fairs, no merry making, no music in the streets, no Punch, no puppet shows." Dickens also complained because he found no Punch shows in the street. Puppet shows existed at this time but both authors had missed the productions.

Today, ask anyone about Punch and the response to the name is always eager, but Punch's character and antics are becoming vague. It is obvious that Mr. Punch, once a personage of great significance in the theatre is no longer a familiar sight.

The story of Punch as it was crystalized toward the end of the 18th century is no longer well

known. After a prologue, Punch, a grotesque hunchback with his beak-like nose and chin and a protruding belly is introduced singing and dancing and talking to Toby, (sometimes called Towser), a real dog, which Alfred Storey says must be a mongrel because no other kind of canine could stand such training. With the exit of the dog, Judy, Punch's wife, brings him the baby to watch while she goes shopping. The baby cries lustily, and when Punch attempts to quiet it, the screaming only increases which angers Punch who chastises it. Finally, in a rage, he pitches it out the window. When Judy returns, she is incensed, grabs a stick and beats Punch; but Punch seizes the stick, beats her senseless, then kills her. Next follows a long line of characters: a courtier, a doctor, a constable, etc., most of whom Punch beats and kills. Finally Punch is captured and taken off to be hanged, but true to his character, he tricks and disposes of the hangman, Jack Ketch, as he attempts to demonstrate to Punch how to put his head into the noose. The story sometimes continues with his being frightened by Judy's ghost, and by the devil who is going to carry him off; but after a tremendous fight, Punch overcomes the devil hoisting his lifeless body on his triumphant cudgel, amid the roars and acclamation of his delighted audience.

The devil with his pitchfork fought

While Punch had but a stick, sir,

But killed the devil, as he ought,  
Huzza! There's no old Nick,  
sir.

There are many variations of the script, and to the four original characters — Punch, the clown (Scaramouche), Judy and Toby, many have been added and some deleted "because they aren't quite moral."

The origin of the character of Punch, as we know him, is obscure. At the least, we know that in the theatre of puppets stands out that strong, little immortal with the cockerel nose, the double humped back, the squawking voice, thought by some to emulate a chicken; that strutting personality who has distributed through the years with unequaled generosity, blows with his stick, who has boldly criticized governments, conventions, and morals, and who, by whatever name he was known or in whatever country he was found, has remained the same character becoming a mirror of the peculiar geniuses, talents and hates of that country.

In Turkey it was Karaghenz or Karagoz who ignored all morality and quite unconventionally attacked everybody. In Spain he was a character dressed entirely in black known as Don Christoval Pulichinela who frightened all the other marionettes with his stick. He was one of the few puppets in Spain who was able to free himself from the religious drama. In Germany there was Hans Wurst, the greedy one, who may or may not have been the forerunner of Punch. Perhaps it was Casperle who appeared both in Germany and Austria. In Austria, as a terrible figure who, in order to make children laugh, resorted to smashing up a supposedly dead body. In Germany, Casperle, be-

coming Casper, was a more docile and lovable character, a strolling wit. He became a merry, lawless vagabond slighting everyone and everything but food and drink. His pranks—which deteriorated into outrageous puns — were mostly verbal and his adventures romantic. In Italy he was Pulcinello where he was unafraid of everyone and everything. He became the political voice of the people dealing in polished political jests at the expense of the rulers. In France it was Polichinelle who became everything from officer to ruler, and who was purported to have become so embroiled in the French Revolution that several of his manipulators lost their heads with the Royalists. In England, Punchinello was shortened to Punch and as Punch he is known in the United States.

But just where the original Punch came from is a controversy that the scholars have not settled. He may go back to the grotesquely masked and padded characters of the Greek and Roman mines, when they were enlivened by slapstick and buffoonery. On the other hand, he may be traced only as far back as the Italian *Commedia Del Arte* — to that fabulously popular figure, Pulcinello of Naples — that sly comic servant who was always getting into trouble and cleverly escaping punishment. Of course, until the 18th century when all of the Italian characters with Harlequin, Pantaloon, Columbine and Leander were revitalized by being made into marionettes, Pulcinello, as were the others, was a human character. According to many scholars, Punch seems to be a direct descendant from the Italian comedy which moved from Italy

to France, and then to England.

Punch was brought to England as a marionette. Upon his arrival there, he did not immediately become part of a Punch and Judy show as we know it today. He went through years of appearing as a character in other shows retaining his own characteristics as a sort of heckler. He became extremely well known with a showman by the name of Crawley who used him in his biblical scenes as a kind of popular personification of evil in Bartholomew Fair, 1711. Also Powell, the great puppeteer of the 18th century, used Punch with a wife (apparently for the first time) named Joan, a nagger, who had absolutely no influence over her spouse. Punch's quips and antics made him a general nuisance to the other actors, but a great favorite with the audience. Naturally, his fortunes were tied closely with the theatre, and as the theatre waxed and waned with the whims of the rulers, the church and the public, so Punch was affected. Toward the end of the 18th century Punch as a marionette was near to extinction. But recreated as a fist puppet, he found new life.

The pattern follows that of today where the puppeteers finding the marionette stage bulky and cumbersome to move switch to hand puppets—or to glove puppets as they were then called—where the stage is relatively simple and easy to transport. As the popularity of Punch waned (he had been supplanted by a craze for Fantoccini, or trick figures and variety turns), it became important to cut expenses especially since the puppeteers were required to travel. The showman found it easy to transport this one-man theatre from fair to fair. By the very nature of the theatre,

the show became a fast-moving vehicle depending on rapid, witty dialogue, broad and often vulgar effects, slap stick and fighting. Punch became more wicked, amoral, and anarchial and prospered throughout the 19th century.

Punch also appeared in America as a marionette throughout the 18th century and according to Paul McPharlin the first printed news we have of the character's appearance is in the *Virginia Gazette*, December 22, 1738. He became a hand puppet in this country about 1800.

One of this sly clown's distinctive features is his wonderful and horrible voice. It is this whistle squawking voice plus the nose and hump which give all Punches their universal likeness whether they speak German, French, Italian, or English. Probably the idea of the voice goes back into history farther than Pulcinello himself since, according to George Speaight, there is evidence that the disparity between the figure of a puppet and the human voice was recognized in the early puppet shows of the 16th and 17th century. Consequently, at one time, all the characters in a Punch and Judy show spoke through some kind of a contrivance giving each one the quality of a squeak. But sometime, probably in the 18th century, the unnatural voice was reserved for Punch alone.

For many years the mechanics for producing the Punch voice was kept a secret, but at the present time the swizzle or the reed can be easily bought or made. Mary Williams says that a number of years ago when the Punch and Judy shows were a part of a side show and the puppeteer was only given his room and board in compensation for the show, he could

earn extra money by his "pitch"—that was selling Punch reeds which were claimed to be silver, but were actually made from tin cans. One puppeteer claimed that presenting Punch and Judy shows was a dangerous profession because of the possibility of swallowing a reed which would surely kill the puppeteer; but Paul McPharlin cites the example of the puppeteer who allowed one of his audience to hold a reed in his mouth and upon being asked about the danger of swallowing it, the puppeteer said that he had swallowed that particular one three times!

The voice of Punch is part of his fame and without it he is no longer the Punch that is universally conceived. As Lou Bunin says this voice allows him to be probably the only puppet who is more important than his operator. Punch is known—not the operator—an exception in puppetry.

Once in a while we hear the criticism of the Punch and Judy show that it is too blood thirsty for the children, but it is difficult to believe in light of the comic book, TV shows, etc., that the criticism can be valid. It is true that no serious person will seek a moral in Punch's antics. Judged by ethical and moral standards the play fails to attain the enforcement of constructive values. Punch is a knave presenting one vice after another, and he himself deserves the punishment that he dispenses so freely, but he is the acme of humor. According to Blackmantle, "he has not his equal as a positive knock'em-down argument monger and a dare devil." And he adds that from the time Punch's adventures start with Judy, with all of the capricious effects of love and war — to the hanging of Jack Ketch, the audi-

ence banks on his conquest, and he doesn't fail them. He leaves them with a glow of relief. There is a bit of Punch in every man, a hope that all vicissitudes can be overcome, man-made or God-made, and that sometime even death can be defeated.

The universal appeal of Punch's plays is the keynote of his success.

His elfin personality has captured more hearts than any actor can boast. He has had the world's longest "run"—for three hundred years he has starred in the same part, the same play, and with the same support.

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#### Acknowledgments:

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# Music and the Puppet Show

Lewis Parsons

Music has been used in dramatic performances since the earliest times, and puppet drama is no exception. In the puppet show, as in any theatrical production, an attempt is being made to create an illusion and to transport an audience from reality into this world of make-believe. It is natural to turn to music for this magic formula to bring about the transition, evoking a mood of receptivity in the audience, preparing them to accept the illusion. During the show itself music can be the stimulus to the puppet actors themselves, infusing life into them like an electric current causing them to respond with extravagant and fantastic movement beyond the possibilities of flesh and blood actors, projecting them into the realm of pure imagination.

Audiences these days are not always easy to handle from the showman's point of view, accustomed as they are to the technical perfection and lavish equipment of the movie and television studios which the puppeteer cannot hope to equal. Being used to play a passive role in these mass production entertainments, they are likely to retire into a chilly reserve, an attitude of "entertain me if you can," which takes the life from the performance and leaves the poor puppets helpless.

Luckily, this is not what usually happens, for after all, any audience is potentially good, and puppets can come to life, when a resourceful puppeteer takes the situation in hand and makes the most of the one great advantage he has over the mass production programs, the advantage of deal-

ing directly with the audience and of experiencing their reaction to the show. This response, screened from view, but made audible in the form of laughter and applause is the puppeteer's reward, and a justification for the show making it a stimulating experience for both puppeteer and audience; and the puppets themselves enjoy it, too. The first task of the puppeteer, then, is to break through the reserve and reach the audience. Music will usually do the trick.

As a musician, I find it helpful to play live music before the show in front of the curtain. A serious selection at first attracts attention, and then a popular novelty causes them to relax and leads the way to singing a song or two. Once the audience has actually done something for you, they are yours. If they refuse to be cajoled into singing it may be necessary to give them some good-natured advice on how to behave at a puppet show. People have to be made to realize in some way that they have their part to play if the show is to be a success. Children don't have to be told to react, they do it quite naturally, and often music has to be used with the object of quieting rather than of building up their enthusiasm, but here too, music and dimmed lights will work wonders with a boisterous group and bring them to attention quicker than shoutings or rappings.

Besides launching the show, music acts as a ready servant throughout the performance ushering in the various scenes, accompanying dances and variety acts, filling in the gaps always ready

to take over in case of unavoidable delays and backstage tragedies. It brings about changes of mood and pace, suggests lapses of time, and accentuates the moments of highest dramatic intensity. With music one can show the geographical location, the time of the action whether ancient or modern, and the type of show, whether realistic, fanciful, romantic, or fantastic. I would like to emphasize especially the possibilities of music used not only as an accompaniment, but as a basis for puppet action. Even the puppets themselves can be an outgrowth of the music. I have in mind an artistic creation for puppets of the type that the Disney Studio did for the cartoon movie in *Fantasia*. Basil Milovsoroff has recently exploited these possibilities in his *Nutcracker*. Color, design, movement are visual attributes of music. Every artist calls up different images and concepts when hearing music. Imagination inspired by music and working through the medium of the puppet theatre form an art comparable to modern ballet. Just as in ballet where conventions of gesture and highly stylized movement have been developed, patterns of movement and behavior suitable for puppets can be discovered. The ballet theatre has demonstrated what a wide range of music is suitable for expression in pantomime. In general, the puppet creator has the choice between absolute music which suggests patterns of design and movement rather than a story, and of program music with actual descriptive story elements. In the first category would come movements of symphonies or works of chamber music of the early classic composers, or orchestral overtures such as Rossini's *Gazza Ladra* or

*Barber of Seville* or of Mozart's *Così Fan Tutti*, *Abduction from the Seraglio* or *Marriage of Figaro*. The economy of notes, the spirited movement, the neatly clipped phrases suggest the miniature stage. Modern composers have produced countless works of program music just waiting for puppet treatment. Prokofieff's *Peter and the Wolf* comes to mind at once. In Stravinsky's *Petrouchka* and in the less known *Story of a Soldier* ballet dancers practically assume the role of puppets. Suites of minatures such as Ravel's *Mother Goose*, and Debussy's *Children's Corner* are also effective. Roussel's *Festin de l'Araignée* gives great insight into the emotional consciousness of insects. For music with characteristic folk-quality Moussorgsky's *Exposition Pictures* (orchestrated by Ravel) is thoroughly Russian; Ippolitov-Ivanov's *Caucasian Sketches* is oriental; and Chabrier's *Espana* is Spanish. The list could be augmented endlessly with the works of Rimsky-Korsakov, Grieg, Debussy, Kodaly, etc. In taking a composition with a very obvious story, such as "Dance Macabre" of Saint-Saëns, or *Sorcerer's Apprentice* by Dukas one can always avoid the expected interpretation and do something quite surprisingly unorthodox.

For those who feel that the experimental theatre is beyond their scope and over the heads of their audiences there are still lots of opportunities for doing more with music. Most any puppet play will suggest portions where a musical pantomime can supplant the spoken word. Animal characters are especially effective with music, and it will save them the effort of trying to talk. Practice the manipulation of new puppets to different types



of music and new possibilities will unfold. And be sure to try everything.

Popular instrumental dance music is so obvious and so much a matter of personal preference that I haven't suggested any examples; everyone is aware of its many uses. I would like to call attention to the very effective Al Goodman orchestrations of movie theme music obtainable on Victor records such as **Gone With the Wind**, **Duel in the Sun**, etc. The Max Steiner backgrounds are available on Capitol Records.

As sound equipment, I use a tape recorder for sound effects and short recorded snatches of original music played on the solo-

vox. The recorder plays through the same amplifier as the record turntable making it possible to use sound effects simultaneously with records. A foot control on the recorder makes it possible to feed the tape at the precise moments without hindering the action of the hands in manipulating the puppets.

In conclusion, I would like to say that these remarks and examples are given not with the object of exhausting the subject or of offering precise directions for using music in a puppet show. They are only ideas and suggestions which I hope will lead to discoveries far beyond the scope of this short article.

## Children and Puppets

Mabel F. Alstetter,  
Miami University, Oxford, Ohio

One of the delightful things about puppets is that they appeal to all ages. The enjoyment that children have in them can be channeled by adults into many creative areas if children are in a permissive atmosphere where they are allowed to work at their own rate and on their own developmental level free from adult demands and standards of perfection.

This is difficult for many parents and teachers. They want a polished performance to show to other people and are not willing for growth to come. They forget the profound wisdom of John Kendrick Bangs' little elfman

"I'm just as big for me," said he,  
"As you are big for you."

The exploitation of children for purposes of satisfying a teacher's

ego cannot be defended. When the puppet play is given for display purposes only, it inevitably follows that only the talented pupils are used and adult ideas dictate the making of the puppets and the staging of the play. When this is true, the main purpose of using puppets with children is forgotten. That purpose is a genuine creative experience.

Every child should have an opportunity to participate in making and using puppets. It is better to have ten plays with ten groups of performers in the average classroom than one play that uses only the talented children. Participation is the important thing. It contributes to one of the most important needs of childhood, that of belonging. Working with a group is wonderful therapy for a

child who might otherwise be rejected. The shy child will profit especially by the experience of working as an accepted member of the group. He will take part in a puppet play where he himself is hidden when he would suffer because of direct participation in a dramatization that requires him to face an audience. He knows that his puppet must make itself heard in all parts of the room. The comments in evaluation by other children are not personal. "The witch needs to show more fierceness," instead of using the child's name tends to help the shy child. For all children there is value in pronouncing and enunciating so that the character may make his part clear. Pitch improves as the child learns that medium and low voices carry better than high pitched ones.

The non-verbal child finds himself in having his puppet carry on a dialog where he must respond with ideas to other comments and questions. Frequent opportunities for verbal expression have resulted in amazing improvement in many cases.

The more the teacher knows about child development the more valuable she can make the use of puppets with children. This is especially true in the making of the puppets themselves. The interest span of all children is short and the younger the child the shorter the interest span. The need for change is a marked characteristic of childhood. Art teachers are often guilty of spending so much time on the making of the puppet that the child's interest evaporates long before he has a chance to use it in a play. The first puppet that a child makes should be so simple that he sees the end coming when he begins. The younger the child the

simpler the puppet should be. The writer has found that even with college students success with a simple hand puppet is the best motivation for later work with marionettes.

Contrary to popular belief, shadow puppets are seldom satisfactory to begin the enjoyment of puppetry. They are hard to manipulate and their one dimension makes them unconvincing. The hand puppet, no matter how crude, is much more satisfactory and the experience of using it is more intimate than the shadow. Materials at hand and uncomplicated process of construction are important for children. The use of vegetables and wooden darning will do as a start but this stage should not be prolonged. The writer has found that even young children can mold cotton over a firm thimble and cover it with a flesh-colored stocking to get a very life-like result. Making a clay mold and spending days on the construction of a papier-mache head has no place in the elementary school except for the very unusual child. This is also true of sawdust and glue and other viscid masses that require elaborate modeling.

Simplicity of construction is no excuse for shoddy work. Each child must be encouraged to put his best effort in making his puppet. The teacher must be ready with suggestions that help for it is very frustrating to spend time on a figure and then have it refuse to bend in the proper places or walk without throwing its feet from side to side. Some definite principles of construction must be made clear to children. Awareness of proportion of parts of the body and of facial features cannot be left to chance learnings.

Costuming should also be kept

simple. Children lose interest if elaborate techniques of sewing and fitting are demanded. Yet here is an opportunity to teach good color combinations and the effectiveness of sharp contrast without making an art "lesson" of it.

Elaborate staging belongs to the professional puppeteer and not to children. Simple props, backdrops and lights can be used effectively.

The choice of material for plays can be one of the most valuable aspects of puppetry with children. Wide reading on each child's level can come about if materials are available but there must be many books to explore in order to select. Fantasy lends itself best to children's plays as it does to the professional. Leaving the work-a-day world for a land where dreams come true, evil is punished and virtue rewarded and marvelous changes in animals and people are possible is very satisfying to both children and adults. There are collections of tales from Finland, Armenia, the Basque country, Hungary, Poland, Spain, Russia, India, China, Japan, Portugal, Mexico and other lands. One need no longer be content with Anderson and Grimm. Often a twist of fancy about one of the

old tales gives children an opportunity to create. The writer saw charming plays that had come about by having the Cinderella story told from the rat-coachman's point of view and the Red Riding Hood tale related as the wolf saw it.

In choosing stories children can be taught to be selective. They can see that there must be swiftly moving plot, possibilities for much dialog, few characters on the stage at one time and simple stage setting.

It is usually best not to have children memorize their parts. They need to know the story very thoroughly before they create their lines as they go on. There is a freshness about the portrayal when done in this manner that is lacking if they are trying to recall just what comes next. Projecting themselves into their parts in this way has definite therapeutic value for some children.

Above all else, the use of puppets with children must help supply the need for play and recreation—the change that gives spice to the day through the exercise of creative imagination. The use of puppets in the classroom needs no defense and the rewards are rich for both children and teachers.

## Who's Who

There are many of us who can say we knew Burr Tillstrom "when," . . . "when," meaning the days of the first puppet Festival. We recall an enthusiastic teenager who insisted upon perching upon your shoulder a rather shapeless, but most captivating sock puppet (now the famous Kukla of Kukla, Fran and Ollie

fame). Next to Burr himself, we are perhaps the ones who are most delighted with Burr Tillstrom's recent election to **Who's Who**. We have followed him every step of the way, and we know he deserves it. This is from all your friends in the P of A, Burr,—the heartiest congratulations, and may many more honors come your way.



## PUPPET PARADE

(see photo section)

### PUNCH AND JUDY

Punch and Judy, English version, recently appeared on the cover of **Craft Horizons**. The puppets were loaned by the Museum of the city of New York. Photograph is through the courtesy of the American Craftsmen's Educational Council, Inc., of New York City.

### LEWIS PARSONS

Lewis Parsons, an accomplished pianist as well as puppeteer, of Shelby, Michigan, is well known throughout that state and by the Puppeteers of America. His puppets are created and designed by Thera Knudson, also from Michigan. Parson's shows, usually based on fairy tales, are accompanied by selections from an extensive repertoire of classical and popular music ranging from concerto excerpts to original paraphrases of popular tunes. One of his most successful features is audience participation which is encouraged through his love and knowledge of music.

### THE ENTRIKINS

More than 4200 first and second grade children of the Baton Rouge schools have hailed with delight Helen Entrikin's current production, **Raggylug**, which she has taken, in a one-woman "tour de force" to public and parochial

schools throughout the city. She has already completed 27 performances to round out the Children's Theater program of the Junior Service League.

Paul (Dr. Paul Entrikin, chemical engineer of the Esso Standard Oil Company) also engineers all production aspects of Helen's plays from the puppets themselves to setting, stages and lights.

At the moment, the Entrikins, together with the Wiksells and Dr. Larry Bazzell (a newcomer to the P of A) are heavily involved in 1952 Festival plans. The Entrikins are specifically in charge of securing the professional companies for the show; Dr. Bazzell is in charge of regional publicity, but all are cooperating with the Wiksells, general "chairmen" of the Festival in looking after advance and local arrangements, programs, tickets, box office set-ups, and the thousand and one details of a successful Festival.

### RUTH AND DON GILPIN

Some time ago, the **Journal** received the following letter from Kenny Jordan, age 11, a Junior P of A member from Atlanta, Ga. Dear Journal Editor,

"Don and Ruth Gilpin are friends of every child in Atlanta. Don Gilpin is the co-emcee of the **Woody Willow** show.

"You say, who is this Woody Willow? Well, he is a little wooden marionette that has captured all









Punch and Judy



Lewis Parsons  
*and*  
Thera Knudson

# The Entrikins



WSB

TV

:



Ruth *and* Don  
Gilpin  
:

*with*  
Rod Young  
*and* Rex Allen



Portland

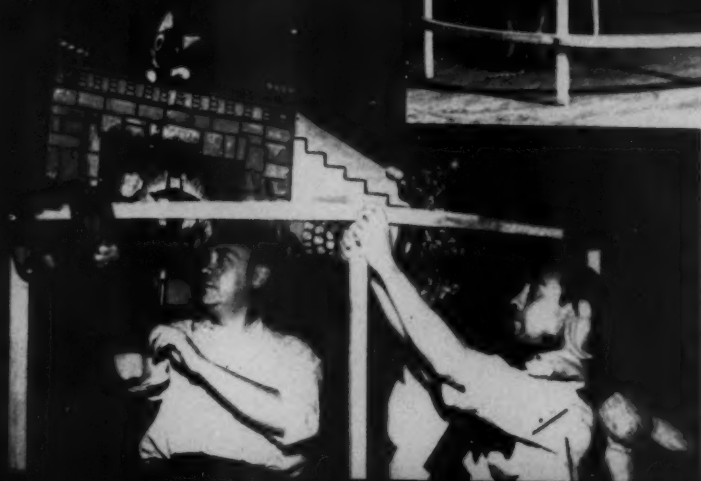


Junior League



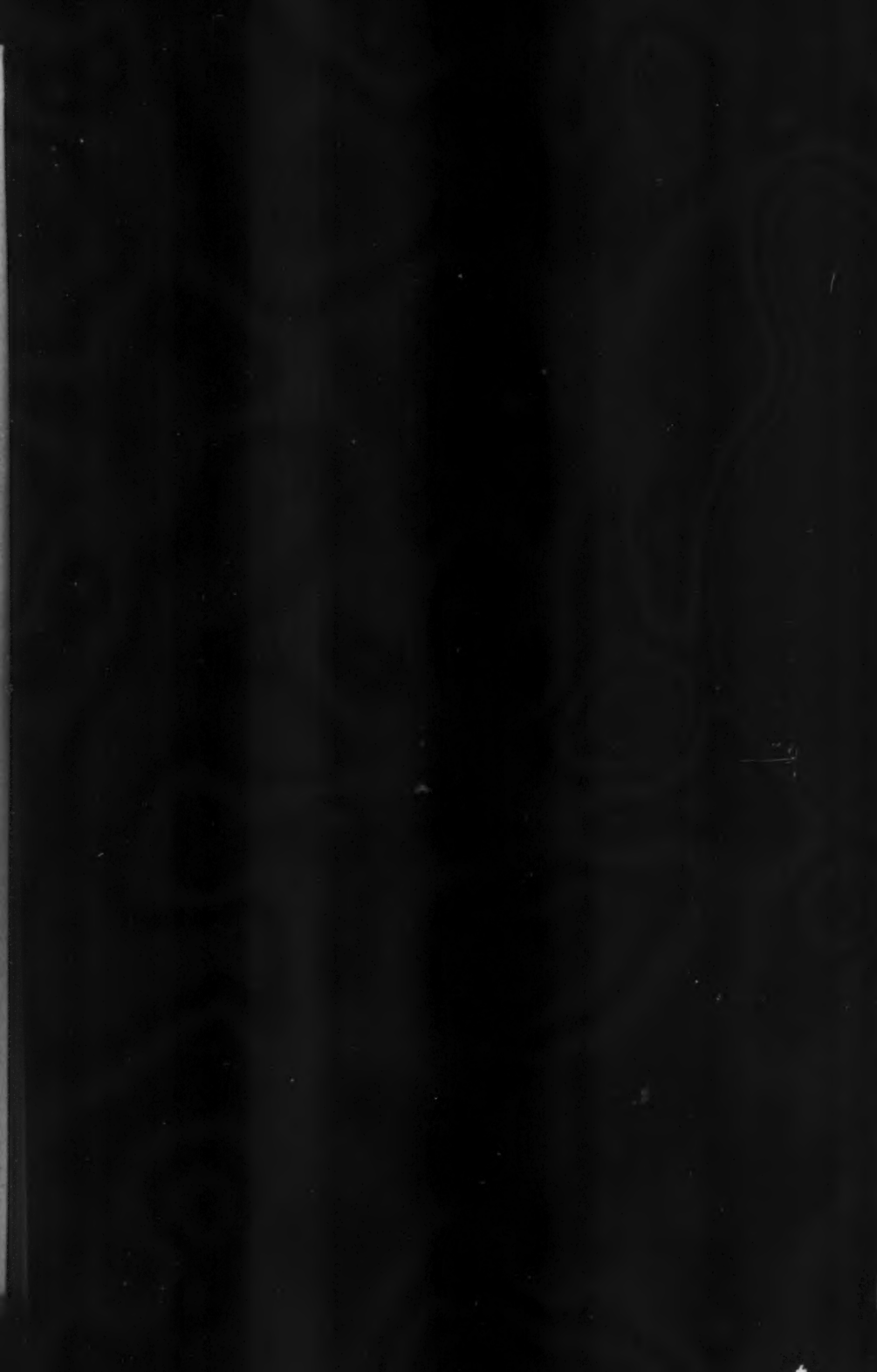


# Roberto Lago





Remember Us ?





the hearts of Georgia. Ruth Gilpin pulls the strings and talks for Woody.

"Elly Elephant (by Rod Young) is one of Woody's best friends. Elly is a funny little elephant who wears stiff white overalls. There is a professor who builds gadgets. He invented a robot who nearly wrecked the new auditorium. And then a flying broom looked safe until Tillie-half-witch, a sort of dumb girl puppet got on it.

"If you ever come to Atlanta, be sure to see the **Woody Willow** show on **WSB-TV**."

Signed, Kenny Jordan.

Investigation disclosed that **Woody Willow**, Atlanta's leading TV show for children opened October 1, 1951, for its fourth consecutive season. The show made its initial appearance on **WSB-TV** when the station was dedicated and has appeared five days weekly ever since. This season the show is appearing five days a week as a "soap opera" type of story. On Saturdays, it moves into a theater with a typical jamboree type of show, and a live audience.

The puppet cast includes Elly Elephant, Woody's Pal; Dr. Repeato and Fanny Fairplay, who act like parents; Tommy Termite, who lives in a wall in Woody's workshop; Teresa Termite, in love with Elly; Moccasin Mike, a wood character and many others. Don works both in person and as operator behind scenes. The setting for the play is a patio back of the workshop. No human invades Puppetland, when the puppets retire to their realm.

Sponsors for **Woody Willow** include some of the largest companies using TV as an advertising medium. Canada Dry has bought time for four years; other spon-

sorship has included Ovaltine, Red Goose Shoes, Mason Candy, Brach Candy and many large dairies. So real has Woody become in the hearts and minds of the children that station and sponsors alike have designated him as "The Greatest Little Salesman in the South."

## PORTLAND JR. LEAGUE

Mrs. Noel Benson, left, one of the enthusiastic delegates to the 1951 Festival and Institute, and Mrs. Carl Jantzen, right, discuss puppets for their training program, described in Mrs. Benson's article, "Lend Us a Hand!" in this issue.

## ROBERTO LAGO

Neatness of line and wide range of visibility are the characteristics of the new circular puppet booth by Roberto Lago. The round stage creates intimacy with the audience, and eliminates many of the restrictions of the square type stage. (See article "The Circular Theater" in this issue).

## REMEMBER US?

Just in case you don't remember us, we are Wes and Jean Wiksell's "Three Little Imps!" Last year about this time we heard Jean and Wes talking about a Puppet Festival, away up North. We never dreamed that we would get to go, but one day in June, Jean tucked us into the back of the big station wagon along with the kids and the dog and everything (we really mean everything, too) and Wes stepped on the gas and away we whizzed, all the way up to Western College, at Oxford, Ohio. Gee, it was a

beautiful place! They let us live in the gym, along with all the other puppets. We had a wonderful time comparing notes with each other . . . they were there from all over the United States, some had traveled farther than we had. There was a whole delegation from Czechoslovakia, even.

Best of all, however, were the people we got to meet. Nice people, too, just as nice as Jean and Wes. We were really proud of the fact that we belonged to the P. of A.

Last night Wes told us that yo' all are coming down to visit us this year. Gee, are we glad! It will give us a chance to return that Northern hospitality with some good old Southern hospitality. We are so excited Jean can't keep us in our bags anymore!

I'm just dying to tell you all the plans but I heard Wes say he was sending "advance information" to this month's **Journal**. We will keep most of the surprises until we see you. Don't forget the date . . . June 24 through June 27.

## Lend Us a Hand!

**Mrs. Noel Benson**

After three years of trouping puppet plays to the public schools, the Portland, Oregon Junior League suddenly decided it was time to do something different. They found that the children were not only fascinated with the puppet plays but wanted to give shows of their own. Teachers too, and group leaders, were sharing the same kind of enthusiasm. A training program of some kind was definitely needed.

The Junior League conducted a survey and found that a training course in puppetry for adults working with children would fill the greatest need. With the cooperation of the head of the art department of the Portland Public Schools, facilities were made available for conducting the program. The Portland Junior League was launched on one of its most successful projects.

Realizing the value of the P of A Festival and Institute, the League again selected two delegates to attend. Two delegates, who talked and lived puppets in

every spare moment and on time borrowed from their household chores (even before attending a Festival) were chosen,—Mrs. Bennett Munsey and Mrs. Noel Benson. Both boarded the streamliner in Portland, bound for Oxford, Ohio, determined to learn everything about everything about puppets.

They found that throughout the Institute, the spirit of giving was epitomized through the work of such great people in the field of puppetry as the Rufus Roses, the William Duncans, the Martin Stevens and Vivian Michael. No single question was left unanswered, no problem too petty for thought, no hour too long to give. Not only did these experts give us a vast fund of knowledge about puppets . . . they touched us with the spirit of puppetry . . . whimsy, with a heart.

A few concentrated workshops headed by the A.J.L.A. puppetry consultants, Jean Starr Wiksell and Alfred Wallace followed our return home, and the training program was started.



Construction of every type of simple puppet which could be made by the child in a short period of time was stressed. The important thing was to "get the show on the road." Our course was divided into four sessions.

1. Introduction to puppetry: hints on play material, manipulation.

2. Construction of simple type puppets: rod type, hand puppets with turned ball heads, soap box heads, strainers, mops etc. Sock puppets.

3. Music and dancing with puppets. More manipulation.

4. Stages, sets, lighting, properties.

Approximately seventy five adults attended each session. We summed up the teaching of the program with a showing of the "Toymaker" by the Stevens and Roses, and graduated our class with great enthusiasm.

Portland is not blessed with TV, but the League will willingly wager that there are few children left in our community who are not on speaking terms with a puppet. Learning is fun with puppets!

## The Circular Theater

**Roberto Lago**  
(Mexican Puppeteer)

The current trend, in the legitimate theater, seems to be toward the circular stage. The puppet theater, always a pioneer, should not lag behind.

My circular puppet booth has achieved a real feat everywhere we have had occasion to put on a show. Children spread in a large school yard see the puppets from every point in a wide range of almost half a circle, without disturbing and bothering each other to get a good view of the puppet stage. Therefore, we can play before large audiences assembling over a thousand children, all so orderly you can hear the buzz of a fly, because every child can see.

To our advantage, is the fact that the circular puppet booth is neat in line, portable, light and easily dismountable. One other advantage is that when the front curtain is open, you can dispose of a double stage, and so give

depth to your play, or, when the curtain is down, prepare the scenery for the next scene.

I can say, in all truth, that I am glad I have it and can take it with me anywhere I wish and make the children happy. May I add one caution, however. Since your puppet actors will be visible from almost every possible angle, this will have to be taken into consideration as you work out the action in your play. Results will more than compensate for attention to this detail.



# Puppeteer of Dollywood

**Fred Hift**

(Courtesy of Christian Science  
Monitor)

## **New York**

It isn't often that a European comes along to advise Americans on how they could profitably improve on the finely developed art of advertising. But that is exactly what happened recently in this advertising capital.

The man in question is Joop Geesink, a tall, husky native of Holland who makes puppet advertising films in his own "Dollywood" studios in Amsterdam. He thinks—and a lot of agency executives and newspapermen agree—that his amazing puppet creations could easily breathe some much-needed life into television's stagnant advertising approach.

Mr. Geesink is one of the very few European producers making animated puppet films, a type of picture in which the Czechs also excel. He started out with the idea of bringing a three-dimensional quality to the ordinary, flat cartoon, and ended up by turning out puppet pictures that enchant the eye and simultaneously deliver a "hidden" sales message.

He makes a lot of them in Technicolor and has perfected a technique of using color and lighting that makes his puppets fairly live on the screen. Till now, with a few minor exceptions, all the puppet pictures turned out by the Dollywood studios have been sponsored by various European firms for showing in movie houses, with the latter paid a certain amount to run the film.

"I'm proud to say, many of our puppet reels, running from just two minutes to 10 minutes, have so pleased European exhibitors that they requested them and ran them without payment," Mr. Geesink related recently. "We make all our pictures in Amsterdam and record sound and narration in the country where they are shown. That gives them the right local touch."

The Geesink puppets stand about a foot tall and, except for the head, which is carved out of wood, are made of plastic. Each puppet costs about \$50 to manufacture and Dollywood has what its owner aptly terms an "arsenal" of 500 of these figures assembled and ready for use.

"We change them around where we can," he says. "Today's star may be tomorrow's extra. They're not proud."

The Dollywood studios employ some 60 persons, Mr. Geesink takes care of the creative end, writing the scripts, doing story boards and helping out with the music. What with the painstaking work involved in making the puppets move via stop-motion technique, it takes as long as three months to complete a two-minute film.

Mr. Geesink's prize-winning masterpiece, the 10-minute "Kermesse Fantastique," sponsored by a Dutch radio manufacturing firm, took 14 months to finish; its cost climbed to \$75,000.

Born in Amsterdam 38 years

ago, Mr. Geesink is a self-confessed extrovert with more than a touch of the showman in him and a jolly disposition. He left school at 13 ("It didn't interest me," he says), became a bellboy, then sang on the radio and, eventually, shipped out to sea on a freighter bound for Australia.

When he ended up back home, designing sets for films and revues, his fame as an artist spread. Dollywood actually started in the cellar of his house during the

German occupation. But his interest in puppets and their possible use in films had to give way to other things when Holland was left without electricity before and after the liberation. He worked for the United States Army in Belgium before returning to his film work.

Mr. Geesink has two children and is a well-known figure in Amsterdam—"I drive the only yellow convertible in Holland," he points out.

## To Pinocchio

The little hamlet of Pinocchio, Italy, located on the outskirts of the Adriatic sea port of Ancona, broke into the news recently when a literary committee decided to erect a statue to the puppet Pinocchio.

Pinocchio, meaning "pine seed" in Italian, is said to have given Carlo Collodi (1826-90) the idea for the name of the now famous puppet.

Collodi, Florence, is much upset by the decision, since for twenty-five years, a committee of citizens have been arguing about a statue in memory of Collodi, who adopted the name of the

town as his pseudonym in memory of a happy youth spent there. The point of indecision has been whether to erect a statue to Collodi, Pinocchio, or Collodi with Pinocchio in his arms. It is expected that Pinocchio's action will bring about a swift decision in Collodi.



## The New Kungsholm

**Madame Butterfly** was the attraction for the official opening of the new Kungsholm Miniature Grand Opera Theater in Chicago. Mr. Chramer, host to a gay party of invited guests, formally opened the theater. Celebrities at the opening included Mrs. Wm. E. Ragland, the former Edith Mason, who made her operatic debut as

Cho-Cho-San in **Madame Butterfly** in 1921, Rosa Raisa, Lauritz Melchior, a group of Scandinavian consuls general and their wives, and many other well known persons.

Mr. Chramer in his opening Souvenir Program says, "Fine Operas and good music are my hobbies and have been for many

years (in fact, I presented my first Puppet Opera . . . when I was nine years of age); from them I have gained not only limited pleasure, but relaxation from business as well; consequently my approach in building this Opera Theater has realized my life-long dream and has been a personal one for the joy and satisfaction it gives, also an outlet for creative instincts.

"This Opera House has been built to bring forth the true picture of the fine Opera which the Victor, as well as the Columbia Recording Companies have so successfully produced from the two great Opera Companies La Scala, Milan and L'Opera Paris-France.

"To present my repertoire of twenty-four operas, the Victor and Columbia musical masterpiece albums which I have in my library are reproduced by the latest R.C.A. commercial transcription tables and transferred over to tape recorders built by the Shoup Engineering Company . . . and brought to the auditorium through Jensen's Loudspeakers.

"A personnel of fifteen people are required to perform the numerous backstage operations including manipulation of the stringless puppets, operating the electric control board . . . and the sound system, shifting scenery . . . changing costumes, wigs and makeup; the seventeen hundred puppets, (which are thirteen inches in height) who sing, dance, love, fight and die in my opera are operated from below the twenty by thirty foot stage by twelve trained operators who are music students and know each opera, note by note.

"An extensive wardrobe of more than eighteen hundred opera costumes is required, supplement-

ed by hats, wigs, silk stockings, shirts, silk tights, aprons, boots and shoes. Each costume is an exact copy (in miniature) of those worn by Metropolitan and La Scala opera artists. All of the new costumes . . . have been created by Mrs. Greta Foerster and the puppets built by E. N. Nelson of Oak Park, Ill.

"Three hundred forty pieces of scenery and set pieces, include street scenes, gardens, palaces, interiors, a bull arena, mountains, a forest, prisons, houses, stairways, bedrooms, churches, brick walls, rocks, bridges, etc., etc.

"The lighting equipment consists of foot lights with 620 small bulbs, four proscenium border lights with twelve hundred forty small bulbs, five flood border lights with one hundred twelve—seventy five watt bulbs, twenty miniature spot lights with one hundred watt bulbs and two—twenty foot long cyclorama blue lights also with seventy five watt bulbs.

"The fly loft is three stories high with rigging of eighteen border lines, and in the orchestra pit a full sized Opera Orchestra of fifty-two puppets is complete with violins, cellos, base violins, harps, clarinets, flutes, French horns, basoons, kettle drums and other orchestra instruments. The diminutive conductor "Tosci" leads the Puppet musicians in perfect tempo with the music.

"Stage properties comprise a fine collection of miniatures and consist of six complete suites of period furniture, spinning wheel, tables, chairs, fire-places, clocks, vases, candlesticks, plates, jewel boxes, couches, lanterns, chandeliers, donkey carts, love seats and many other pieces, most of which are made in the theater workshop."

# Festival Festival Festival

June 24 through June 27

Louisiana State University,  
Baton Rouge

Plans for the 1952 Festival, Institute and Exhibit are nearing completion. Much work is yet to be done and many features will be added, but in order that you may have a "pre-view" of the program, Jean and Wesley Wiksell, Margo and Rufus Rose and Vivian Michael, chairmen, give you an up to the minute glimpse of what has been accomplished to date.

## PERFORMANCES

At the present time the following professional performances have been scheduled.

Tatterman—**Legend of the Lightning**; Stevens—**Nativity**, Rufus Rose—**Snow White**; Leselli—**Valiant Little Tailor**; Proctors—**Sleeping Beauty**; Latshaw—**Wizard in the Well**; George Larsen—**Punch and Judy**; Entrikins—**Raggybug**; Gilmores—**Wolf, Wolf!**; New Orleans Junior League—**The Magic Sneeze**; Alfred Wallace—(tentative); Shanafelt—**Briar Rose**.

In addition, a variety program for every afternoon and evening has been arranged.

## DEMONSTRATIONS

Demonstrations will be given in modeling, casting, marionette construction, special articulation techniques, use and building of properties, puppets for educational purposes.

Demonstrations will be conducted by Margo Rose, Jimmy Rose, John Shirley, Lem Williams, Romaine Proctor, Fern Zwickey, Bill

Duncan, Rufus Rose, Martin and Olga Stevens, George Latshaw, Vivian Michael and others.

## CONSULTANTS

You will have a chance to meet and have your questions answered by experts. Special consultation periods will discuss trick marionettes, hand puppet manipulation, stages, puppets in religious education, puppets in education. In charge will be Joe Owens, Alfred Wallace, Lem Williams, W. R. Jacoby, Fern Zwickey and others to be announced.

## PANEL DISCUSSION

A panel will be held on Puppets in Recreation, Therapy and Television, with John Shirley as chairmen and the members of the panel, Bill Duncan, Rufus Rose, Martin and Olga Stevens, Vivian Michael, Paul Entrikin and others.

## LAGNIAPPE

(from an old Southern French expression meaning "a little bit extra." There'll be a lot extra!)

Everyone, new or old, amateur or professional, who has a new act or idea is invited to share it with the **P of A**. Bring your puppets and sign up when you register, to show your act. Lem Williams will act as emcee, and will help you make arrangements to **Show What You Can Do**.

## ACCOMMODATIONS

All rooms, exhibits and meetings will be in Pleasant Hall. Meals will be served in Hatcher Hall; performances will be held in University Theater, both air conditioned. Rooms will cost (per person) \$2.00 per day for the first

five days, \$1.75 from the sixth through the fourteenth day. Meals in Hatcher Hall, \$4.00 per day. Air conditioned cafeteria for those who prefer it.

## Institute

June 28 through July 5

The Puppetry Institute, immediately following the Festival, will give those who wish it an opportunity for eight days concentrated training in puppetry, with a staff of experts in various fields.

### COURSE OF STUDY

As a departure from last year's procedure, classes will emphasize the "What-To-Do" with puppets, as well as construction. Three courses will be offered: 1. Hand Puppet and Marionette Construction; 2. Script Writing; 3. Rehearsal and Production. Students may enroll for any two of these courses. Evening discussions will be on topics chosen by the students under supervision of the faculty.

### FACULTY

Margo and Rufus Rose, who have been members of the Institute staff since its beginning, are in charge this year. They have been engaged in professional puppetry since 1928, and have toured the country with their repertoire of nationally known productions, maintaining always the highest standard of professional production.

Vivian Michael, also on the staff of previous Institutes, has been teaching puppetry in the Columbus, Ohio High School for many years. She has done experimental work with the College of Educa-

tion of the Ohio State University, and is co-author of "The Hand and Rod Puppet," one of their "Adventures in Education" series. She is the present editor of the *Journal*.

Those who know Helen Haiman Joseph and John Shirley, know how fortunate we are to be able to add them to our faculty this year. Helen Joseph has been producing plays for many years; many of today's professionals served their apprenticeship with her. She has published puppet plays, and contributed articles to the *Encyclopedia Britannica* and many magazines. Her *A Book of Marionettes* is a standard history of puppetry.

John Shirley, the other newcomer to the faculty, is a professional puppeteer and well known in P of A circles for his capable performances and demonstrations in marionette construction at previous Festivals.

### CLASS SCHEDULE

Classes in Marionette Construction will be under the supervision of John Shirley. Hand Puppet construction will be taught by Vivian Michael. Scriptwriting will be taught by Helen Joseph. Helen Joseph and Vivian Michael will have charge of Hand Puppet Rehearsals for professionals and teachers, respectively. Puppets and stages will be provided. Margo and Rufus Rose will make their marionettes and professional equipment available to students for a course in Rehearsal and Production. An actual play will be rehearsed and presented with all students in the course participating. Their long experience and professional standards especially qualify them for this particular course.



## FEES

The tuition fee for eight days of Institute will be \$35.00. Materials fee of \$5.00 will be charged for the Construction Course. Room and board as specified under "Accommodations" above. Deadline for enrollment, June 15.

## CERTIFICATE

A certificate of completion (not college credit) will be issued by L.S.U. for those who wish it, upon satisfactory completion of the course. **Notice to teachers:** this will be accepted as workshop credit for salary raises in many city school systems, and in some cases may be accepted in lieu of credit hours required.

## EXHIBIT

Arrangements are being made to transport the puppet display

stages from Western College to L.S.U., where they will be housed in the reception parlors of Pleasant Hall.

All puppets sent in advance should be sent with charges prepaid. Unless picked up at the close of the Festival, they will be returned express collect. Address, **P of A Festival**, care Wesley Wiksell, Pleasant Hall, Louisiana State University, Baton Rouge, La.

In order to be protected by insurance while at the Festival, an itemized list of contents of each package, with **maximum valuation of each article**, must be mailed at the time of shipping to Vivian Michael, Exhibit Chairman, care Wesley Wiksell, at address above. Puppeteers who bring their puppets with them for display must present a similar list, or puppets will not be protected. Blanks for declaring valuation will be mailed along with rest of Festival material.

# Council Notes

## BIDS FOR 1953 FESTIVAL

**Important notice:** All invitations for the 1953 Festival must be in the Executive Office by May 24, 1952.

As specified in the Constitution, "All bids for the Annual Festival shall be presented in writing to the Executive Secretary thirty days before the registration date of the current Festival. All bids shall include a description of hotels, auditorium, and other facilities, including rates." Facilities

for the Institute should be included as well.

Jean Starr Wiksell,  
President **P of A**.

## REPORT OF FESTIVAL SURVEY COMMITTEE

With the final tabulation of the questionnaires completed, it was found that the majority prefer to have the Festival in a different place each year.

The committee feels that the answers to the question concerning the type of location — hotel,

large university or small college campus — are not entirely valid. We have never held a Festival on a large university site, and we do not know whether we would like it. Furthermore, it depends somewhat on the college or the university. One small college like Western, might be idyllic, another not so good. Louisiana State University might prove satisfactory, while some other large University might not.

Some colleges and universities were submitted for potential Festival sites. The committee feels that until we can determine whether the college or university is interested in inviting the **P of A.**, and the qualifications of the persons behind the invitation, the Festival sites will be selected as in the past. The committee feels that the selection of a Festival site is of great importance and urges you to give serious consideration not only to the place and the physical requirements, but also to the ability of the sponsoring persons as well.

In presenting your bids to the Executive Secretary, include information on housing and eating facilities, auditorium, exhibit, meeting and demonstration space. Also Institute facilities such as work-shop with band saw and other usable power tools. If your bid is from a college or university, find out whether they will give college credit for the eight-day Institute. This seems to be of vital importance.

The total results of the questionnaires will be presented in detail at the first business meeting of the 1952 Festival.

Olga Stevens, Chairman,  
Festival Survey Committee

## NOMINATING COMMITTEE

George Latshaw will serve as chairman of this year's nominating committee, with Fern Zwicky, Nellie Fry and Art Zapel as members. Members of the Council are elected. All other officers are appointed.



Ruth Dravo, Nan Owen and Mary Margaret Brooks, of Jacksonville, Florida, call their company **The Three Puppeteers**. They opened last October, have performed in a department store (two

weeks), the Yatch Club, and for many adult and children's parties. They have five shows ready for presentation and plan to add more . . . Mario and Albert Zarlengo, Denver, sent us two new members, Lenore Zarlengo and Bar-

bara Raub, both members of their company . . . Jim Menke, Jr., Kenmore, N. Y., did **Rudolph the R. N. R.** during the Christmas season, followed by a review and **The Frog Prince**, which he did with his brother. Besides trouping his **Merrie Marionettes** during the winter, he does summer stock in his basement theater. He informs us that Mary Chase has been working on "Li'l Abner" puppets for a TV show and that Chicago's **Uncle Mistletoe** has been replaced by another puppenspiel called **King Calico**.

Art Zapel, Ft. Wayne, Indiana, had an article on how to make and do puppets in the February issue of the **American Family**, which is distributed through the IGA stores. He recently staged a series of puppet shows in the Children's room of the local Public Library.—John Moore, assisting. Among Art's clever puppets is a koala bear who, although it is named "Blossom" is as surly as W. C. Fields at his surliest! . . . Dick Weston had a nice chat with Mrs. Ruth Wersta (Ruth Lang) in Grand Island, Nebraska, while playing there in January for International Harvester. Hopes to see us all in New Orleans . . . Dean Raymond, Ft. Worth, was sponsored by Vandervoorts at Christmastime and they did a swell mailing piece for him. WBAP is his station and his characters are the "Waste Basket Animal Players" when they're not the **See Saw Zoo** . . . Cy Kelly is still on **Captain Glenn's Bandwagon**, WLW-TV, Cincinnati, and had a couple network spots with his dog puppet, "Yugo." Also gave expert advice and enthusiastic aid to the Cincinnati Junior League.

Lea Wallace did a two weeks tour of Toronto and Montreal with Jimmy Dorsey and ork. On Jan.

1, Lea, sister Gia and Herb Schefel were hosts to a few puppeteers-artists-dancers and the troupe of the fabulous **Les Main Joly** (see Jan. Feb. issue). Lea and Herb each did a puppet turn and introduced them to the **P of A** through copies of the **Journal** with the help of their manager, Mr. Ernest Anderson and an interpreter, Prof. Joseph Neyer." If the word spellbound has lost its vigor because of Hollywood," says Lea, "the original meaning and intent of the word can be applied to **Les Main Joly**. We were spellbound by the performance" . . . Walter Gheris, who helped organize the New York Puppet Guild some time back, is now teaching puppet classes for the Village Dance and Puppet Center . . . Frank Portillo, Takoma Pk., Md. is back in the game again, walked into an arts and craft center, spied a new "Shopsmith," smelled the sawdust, and agreed then and there to teach a new puppetry class.

Margo and Rufus Rose made a series of pilot movies for a possible TV series, based on a popular cartoon strip. Martin and Olga Stevens were, respectively, cameraman and script girl. General factotum, Bunny Rose . . . Daniel Llord was called for military service, unfilled dates being played by Rufus Rose . . . George Latshaw broke in his new show **The Wizard in the Well** and went touring in his new Ford coupe. Not only is his show swell, but his equipment is snazzy. He has already enjoyed the thrill that comes when the sponsor pays you more than he agreed to, just because it was so good. Hot dawg!

**If we had more news from you, we'd print it!**

Tell it to Steve,  
Middlebury, Indiana.

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**Lawrence R. Maxwell**

Box 91, Station D, New York 3, N. Y.

## Festival EXHIBITION

**Exhibit Your Puppets**

**Yes!**

**We Mean You!**

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